

POLITECNICO DI TORINO  
SECOND SCHOOL OF ARCHITECTURE  
Master of Science in Architecture  
**Honors theses**

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**Contemporary art and architecture: new relations. An exemplification: public spaces in Barcelona**

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The choice of my dissertation comes after careful consideration on the complexity of the architect's profession and on the multidisciplinary nature at its heart. I do think it's important to consider the architect as an intellectual, a technician, and as an artist, with three personalities that work together, collaborate and integrate in order to realize a creative process that achieves its purpose in Architecture and its material realization. My aim was to build a **contamination** path where fine arts and architecture are not divided in different spheres, but are able to propose alternative, multifunctional ways.

A deep study of contemporary art history was necessary to find again the roots of contemporary experiences in the art-architecture contaminations. This analysis starts from the Sixties, in order to investigate how the artists had looked for a new expositive space, located in open and public space, far from the old art museums and galleries.

Above all, the attention focused on Minimal, Conceptual, Public and Land Art and on some famous artists who were fundamental in that passage "*from the inside to the outside*", as Rosalind Krauss said.

Some key figures have been considered within a wide international scenario. Among them there are: **R.Morris** and his *experience space*, **R.Serra** and *site-specific art*, **R.Smithson's** archetypal forms, the "big" **Christo** and **Jeanne-Claude**, **D.Buren's** *objets visuels*, **C.Oldenburg** and **C.vanBruggen's** *large-scale objects*, **G.Matta-Clark** and *Anarchitecture*, **J.Holzer's**, **I.Noguchi's**, **D.Graham's** and **A.Kapoor's** works.



### Barcelona: the public space complexity

Then I focused on the city of **Barcelona** (in particular from the Eighties until now). It's a famous example inside contemporary european panorama, thanks to the attention given to the **public space**, considered as a contamination of art and architecture languages.

An historical digression on the last twenty years deals with politics within the urban planning in Barcelona, where the public space has been the most important part in urbanistic development.

Some places have been revised, in order to create a critical classification, where I tried to consider if and how contemporary art and architecture talked to each other within this complex and dynamic scenary. I have thought of two classifications: one about *languages contamination*, and the other about *typology*.

The following categories are in the first classification: “fusion”, “conflict”, “interdependence” and “segregation” spaces.

**Localizzazione geografica**  
 Area Diagona Mar

**Emergenze architettoniche e contestualizzazione storica**  
 Nella immediata zona, dove si trova il Parco della Diagona del Mar, quella del Forum2004, sono localizzati significativi interventi architettonici realizzati in occasione dell'ampiametro della città per il 2004. Lo stesso parco viene considerato come un'emergenza architettonica.

**Vivibilità dello spazio**  
 - Possibilità di fruirlo durante il giorno e la notte.  
 - Possibilità di svolgere attività ludico-sportive.

**Considerazioni sull'intervento**  
 Questo intervento propone una riscrittura del tessuto urbano, unendo tra di loro aree limitate non interessate dall'edificazione. Enric Miralles e Benedetta Tagliabue progettano un intervento totale, che propone uno studio ad un'attenzione della scala urbanistica fino a quella dell'urban design.

**Area Forum**  
 Architetti: EMBT  
 Anno realizzazione: 1997-2002

**lo spazio pubblico**

**Barcellona**

**ACQUA**

**GIUCHI**

**MATERIALI**

**URBANI**

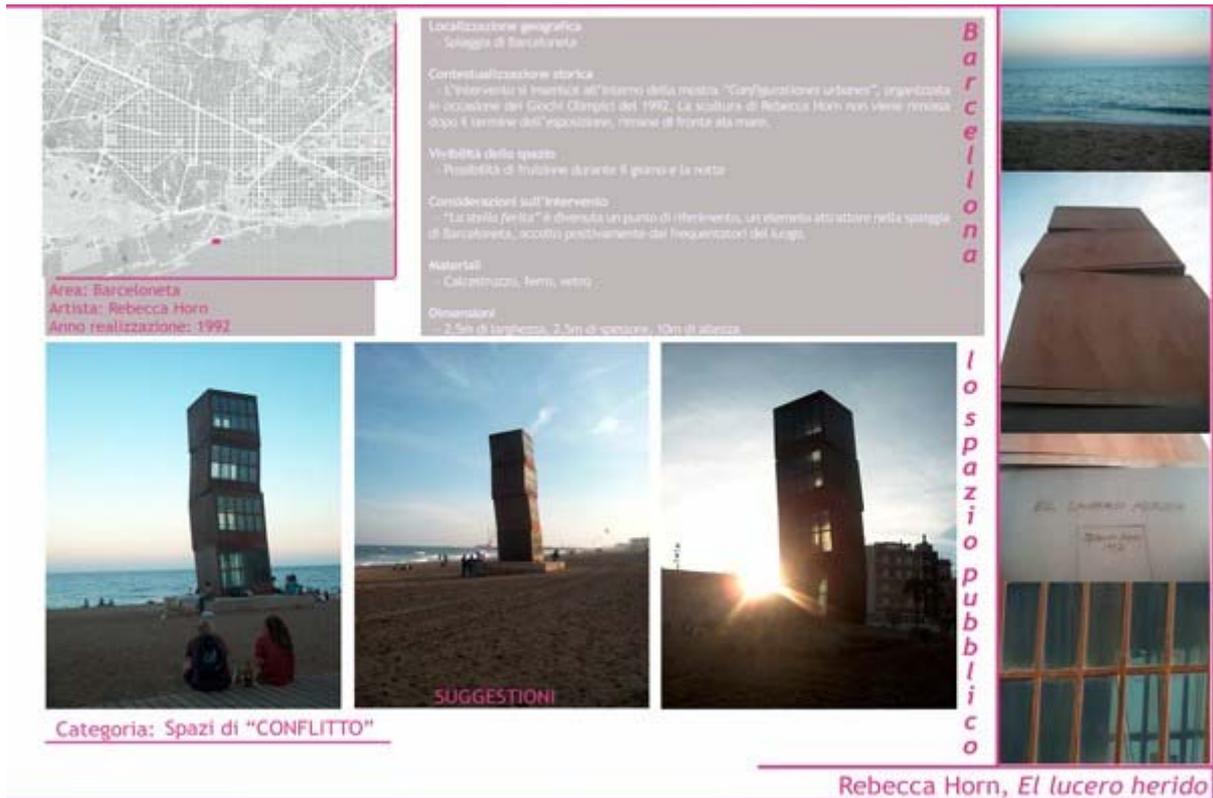
**URBANI**

**Categoria: Spazi di "FUSIONE"**

**Enric Miralles Benedetta Tagliabue, Parco della Diagona del Mar**

*Fusion space: EMBT, Parc Diagonal Mar, 1997*

“Fusion” spaces are characterized by a high level of contamination between art and architecture, up to a situation in which it’s quite impossible to distinguish what is art and what is architecture (Examples: Parc Diagonal Mar, Parc Station Norte).



*Conflict space: R. Horn, El lucero herido, Barceloneta beach, 1992*

"Conflict" spaces are places where the power and the emotion created by the work of art express critically architecture and its context (Examples: Plaça Palmera, Plaça Morague, and playa de Barceloneta).

"Interdependence" spaces are places where architecture and fine arts do communicate and one is the key to interpretate the other one. The idea of new landmark is strictly linked to this concept (Examples: waterfront Villa Olimpica and Plaça Angels).

As for the last category, the lack of dialogue among the artistic disciplines is what characterize "segregation" spaces (Examples: Parc del Clot, Plaça Catedral). I thought of the second classification in order to create a more concrete filter for analyzing public spaces in Barcelona. Accordingly, "corridor", "interstice", "reference" and "play" spaces came up.

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